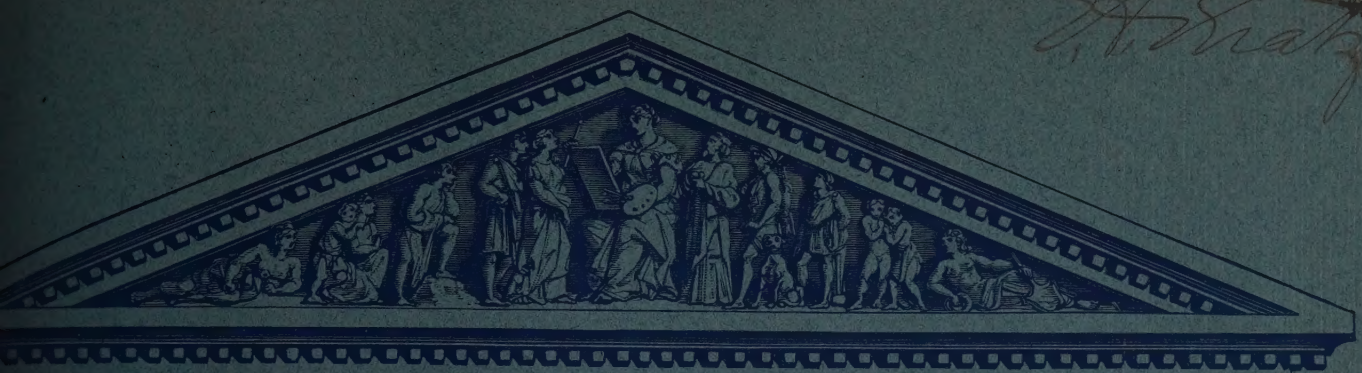


*J. A. Ratzma*



# THE ART JOURNAL.



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DECEMBER, 1878.

# THE ART JOURNAL.—CONTENTS No. 48.

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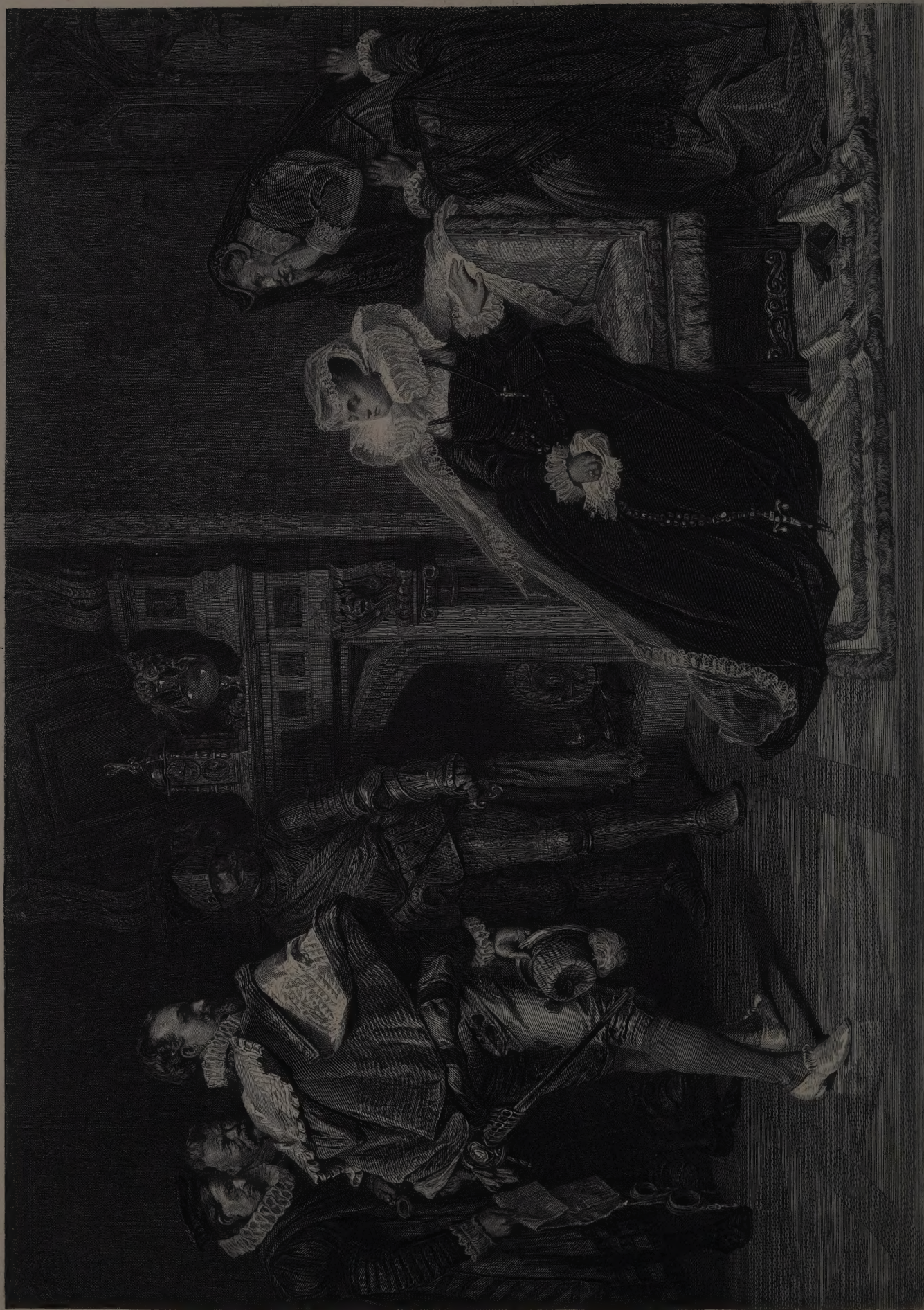
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## CHESTER CATHEDRAL: RESTORED AND UNRESTORED.\*

BY THE DEAN OF CHESTER.

WITH ILLUSTRATIONS BY ALFRED RIMMER.

### I.—THE EXTERIOR. PART II.

**N**OW, having devoted, as was inevitable, a considerable time to this view, and having in this way accomplished a large part of our purpose, we may proceed to take a rapid and general survey of the exterior of the Cathedral. Our choice lies between the circuit by the South towards the West, or by the North towards the West; but, starting from the point where we stand at the south-east, it will be our best plan to end with the north-east. Hence we descend the steps from the City Wall, which are to our left, and passing along the low ground that some years ago was hollowed out at the end of the churchyard, we pass at once to the south end of the great South Transept.

Here we immediately perceive that the restoration of Chester Cathedral is not yet complete. What has been done effectually on the eastern and western sides of the Transept remains still to be done at its southern extremity. We perceive also at this point the nature of the partial restoration that was effected in the early part of this century, under the fostering care of Bishop Law, in the two Transepts of this Cathedral. In the Northern Transept, as we shall see, this defective restoration has been fully rectified. Here, on the south, its results remain in the square unsightly structure, without relief of light and shade, which disappoints the visitor as he comes northward from Eastgate Street up St. Werburgh's Street. But though this criticism must be pronounced on what we see here, it ought to be remembered that the principles of mediæval architecture were not understood sixty years ago, that these parts of Chester Cathedral were then miserably dilapidated and required an immediate remedy, and that the work was done by Mr. Harrison, a very eminent architect, whose name is associated with a monument now about to be placed within this Transept.†

As to the ancient aspect of this southern front, it was once gorgeously covered with niches and statues, and had an enormous and magnificent window. It must have been one of the grandest objects among the architectural embellishments of the North of England; and it was a proud triumph of the Benedictine monks, when they had successfully extended their church over the parochial ground which lay near it. Here, too, we have before us the architectural proof that they did so invade parochial territory. Let the south door be carefully considered, in connection with the window above. It is clearly an insertion, at a period much later than the date of the construction of the window itself. Now this insertion could not have been made if there had previously been any mode of entering this Transept from the outside. The time came when a doorway was wanted

independent of the other parts of the church, and the doorway was made. Its mouldings, too, and the mouldings of the window, show the relative dates of the two openings. The architectural evidence is complete; and it is in harmony with existing documentary evidence. The proof, however, is made more decisive by what came to view in the process of restoring the western side of this Transept. There, while removing the crumbled masonry, we found a low temporary archway, evidently meant for bringing in materials, never intended for a general and permanent entrance from the outside, and closed up when its immediate purpose had been served.

We may now prepare to move westwards from this point, so as to gain a view of the western face of this Transept, now restored,



*South Transept and Doorway of St. Oswald's.*

which, with slight differences in detail, is similar to the east side. But, before we do this, it is desirable to pause a moment, so as to examine the buttresses at the angles of the Transept. One of them—the south-eastern—has been restored; the other, not. The former furnishes an additional proof of the ancient beauty and grandeur of this part of the church, while the latter is an admirable specimen of the condition in which the Cathedral was found in 1868, when the recent restorative work was undertaken. The disintegration of the stonework was like the results of a disease which had eaten into its very heart, or—to use a more pleasant comparison—like a sea-rock half washed away by the action of the waves. This south-western buttress remains

\* Continued from page 330.

† This is a monument of his daughter, who was a great benefactor to Chester. Mr. Harrison himself was distinguished in many ways. He received a high mark of honour from Pope Ganganelli in connection with designs for the embellishment of the Piazza del Popolo in Rome. He designed the Grosvenor bridge over the Dee, which had a wider span than any other stone arch then in existence. From him, too, came the suggestion which led Lord Elgin to bring from Athens the marbles that are now in the British Museum.

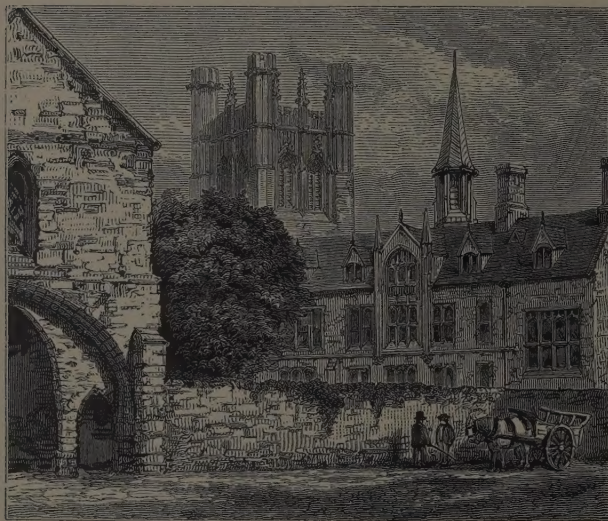


for the present—and it might be well to retain it perpetually, but that, without restoration, it must decay to nothing—as an answer to captious criticism and as an illustration of the difference between the Cathedral as it was and the Cathedral as it is.

Now moving onwards by the street which—still bearing the name of St. Werburgh—winds towards the west, and passing along the open ground recently covered with blocks of stone and workmen's sheds and other apparatus for building, but which has been levelled and will presently be green with new grass, we have full in view before us the south side of the Nave, with the South Porch on the left,\* and beyond it the large lower stage of a South-Western Tower, which was projected at the end of the fifteenth century, but never finished. All these parts of the Cathedral have been restored. Two features of this southern face of the Nave deserve attention. Its general appearance is somewhat monotonous and flat, notwithstanding the insertion of flying buttresses, which were projected by the original architects, though never placed before the recent restoration; and in this respect it is strongly contrasted with the Western face of the South Transept, which is more enriched and varied. The upper windows, too, of the Nave are similarly contrasted with the upper windows of the Transept; for the former are destitute of cusps. The same characteristic is to be observed in the Cloister: and there seems good reason for believing that it is a Cheshire provincialism; for the same feature appears in the Clerestory of Astbury Church in this county, which was closely connected with the Benedictine House of St. Werburgh.†

The West front is the meanest part of Chester Cathedral, though the large window in this place is fine and is well enriched by what may be termed a Transom of tracery. Amendments too have been effected in the turrets, and some dignity has been acquired by this front through the lowering of the ground outside to its proper level. The street also, which used to be very much contracted, has during late years been considerably widened; and preparation has been made for further improvements which, it is hoped, will, by the co-operation of the Municipal and Cathedral authorities, result in making this approach to the Minster far more attractive than it has hitherto been.

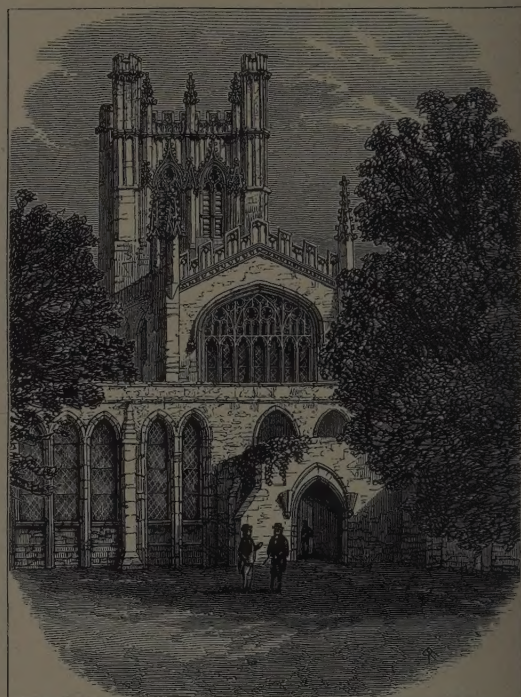
This part, however, of the Cathedral, and the approach to it,



*Abbey Gate and part of the New King's School.*

must be considered in combination with another building, to which very careful attention is required; for though not properly

a part of the Cathedral itself, it is a very important and indeed essential adjunct of this church. The fact is—and it is a fact either unknown to, or forgotten by, some impatient critics—that the North-Western corner of this Cathedral never had any exterior wall. In mediæval times the Abbot's house abutted here



*North Transept and Chapter House.*

upon the church; and when the monastic church was converted into a cathedral church, and the Abbot's house became the Episcopal Palace, this same state of things continued. The only question\* which has arisen in the essentially combined history of these contiguous structures is this: whether the range of buildings to the north-west should be beautiful in itself and harmonious with the Cathedral, or whether it should be ugly and incongruous. Until lately there stood here a monotonous heavy structure, erected by Bishop Keene, in 1760, so as to hide all ancient features of interest. In order to make the contrast between the old and the new at this point complete, a view ought to have been given of this gloomy palace; but no artist could have made such a view tolerable. No part of the changes connected with Chester Cathedral is more remarkable than that which has been effected here: and though the new buildings of the King's School, retreating from the west end of the Cathedral, and running thence in varied outline to the old Abbey Gate, cannot be a precise reproduction of the architectural past, yet, in the recovery of buttresses, and of light and shade in consequence, there has been here a true restoration.

We hasten now to the old Abbey Gateway itself, which remains as the most conspicuous assertion of the ancient monastic character of this part of Chester. The view given at this point represents neither the old nor the new completely, but indicates the actual passing of the old into the new. The former Episcopal Palace, the dull square mass of which abutted on the gateway, had been removed; but the fine elevation which now fronts the Town Hall had as yet appeared only on paper. That which is represented here, running from east to west, is

\* The beautiful groining of the South Porch is modern, from a design by Mr. Gilbert Scott, jun.

† This feature is found also in St. Peter's Church, Chester, which is of the same date. The Cloister of the Cathedral will come more particularly under notice in the paper which deals with the interior.

\* For a time, indeed, when the Old Palace had been taken down, and when nothing had as yet been erected in its place, a very natural feeling was prevalent in Chester, that it would be wise to leave vacant the whole space thus made open at the N.W. of the Cathedral. But to have given beauty and dignity to this part of the church would have involved immense cost: and such a change would have been a novelty, and not a restoration.



the part of the King's School which was first built, and which is intended for the senior pupils. The open space, which was familiarly known for two years to the Chester citizens as "the ugly gap," has since been filled up by the portion destined for junior pupils, and running north and south.

Passing now under the dark and venerable gateway, we traverse Abbey Square, which, with its formal brick houses, is in appearance as unlike as possible to its ancient aspect—though we are in truth here within the old Abbey Court, of which a small postern gateway exists farther to the west. Moving a short distance down Abbey Street, we find ourselves in front of the North Transept of the Cathedral, the Chapter House intervening between the great north window and the position where we stand. Nothing now remains to show what it was a few years ago, in the square heavy form assumed—as in the extremity of the South Transept—during the restoration of 1818. A better change has recently been effected on the lines supplied by the evidence which still survived. The ancient form of this Transept has now, on the whole, been recovered; and in combination with the Tower it forms a very grand feature of the Cathedral. It is worth while to add that this combination is seen to the greatest advantage from the bridge over the canal, on the approach from the principal railway station at Chester.

In this space, to the north of the Cathedral, there was recently, in consequence of the demolition of four houses belonging to the Chapter, a wilderness that appeared very discouraging. Now, however, the ground upon which they stood is levelled, and the grass is green; and in conjunction with the churchyard on the east, a beginning of a "Cathedral Close" is made, which, if completed, would mark a silent and charming revolution in Chester. Hardly any cathedral in England, as was remarked above, has been so choked as this by mean and crowded buildings. But a remedy could be applied to this state of things, at no very exorbitant cost, at least on the northern side of the church. If some brick houses, built rather more than half a century ago, so as to hide the beautiful front of the old Refectory on the west of the Chapter House, could be purchased and taken down, and if this change were succeeded by the demolition of some old houses still farther to the west, the green surrounding of the Cathedral might be made to sweep continuously from the south to the Abbey Square on the north, where important improvements are contemplated in connection with the new King's School.

Our survey may now conclude with a visit to the Precentor's Garden, in the north-eastern angle of the Cathedral—a corner furnishing that view of the building which may quite correctly be termed the most picturesque. As we stand upon this little lawn, the Tower rises well and boldly above us: on our right is the east end of the Chapter House, now restored; nest-

ling behind it is the east end of what is termed the Canons' Vestry, also restored, which projects from the east side of the North Transept; while opposite to us, on the south, are the North Aisle and North Clerestory of the Choir. Two features in this aisle deserve particular notice. One is the peculiar form of the upper part of two of the windows, which, having been carried up by the architects at a breadth that would naturally have caused them to pierce the cornice, have been made to bend over with the apex downwards, or to "curtsey," as it has been prettily expressed. The other fact which marks this aisle as so peculiar is the doorway running up into one of the windows, so as, in fact, to be structurally one with it. Here, again, is a



*Choir and Chapter House from the North-East.*

true restoration. This arrangement was for many years entirely concealed; and new glass had been put into the altered window, as though the original form of the doorway had never been seen. The old form, however, was shown in a drawing of the early part of this century: the evidence of its having existed was discovered during the progress of the recent works; and now it is reinstated. On the whole, few cathedrals in England present a better opportunity than this spot affords for the enjoyment of that kind of cathedral scenery which is made up by the combination of green lawn and garden with ancient architecture having a well-marked character of its own.

*(To be continued.)*

## THE 'POMPEIAN SENTINEL,' BY MISS HOSMER.



MISS HOSMER has recently sent to England a colossal statue of that famous Pompeian sentinel who, eighteen centuries ago, stood to his post by the city gate till relieved by death and the overwhelming ashes of Vesuvius. That happened on the 23rd of November, in the year of our Lord 79, and the world never knew how true a sentinel he had been till the 20th of April, 1794, when his bones and armour were found during the excavation of the city. Those bones and armour are still preserved, and occupy an appropriate place near the door of No. II. Gallery in the Bourbon Museum at Naples. Miss Hosmer's figure is about eight feet high, and represents a Roman soldier of powerful build leaning with both hands upon his spear. There is a slight inclination of the head, which,

at first glance, does not altogether accord with the manly proportions and muscular development of the figure, but which, on closer inspection, will be found in perfect harmony with the expression of the face. The moment chosen, indeed, is that immediately before the poor sentinel is choked by the sulphurous air and ashes of the terrible eruption. His eyes are calmly closed, and his whole face has about it the grand, unflinching "consent to death." The profile view from either side, but especially from the right of the figure, brings this out very impressively. But, in fact, no one can approach it from any side without feeling that the man before him is passing through a supreme moment of his life, and, on stepping still nearer, that that moment is closing in everlasting stillness. The statue is modelled in wax, and it is to be hoped that it will soon be cast in imperishable bronze.



## NORWAY.\*

By R. T. PRITCHETT, F.S.A.

## CHAPTER XXIII.

AFTER the pouring rain of the previous evening, which had continued through the night, we all had hopes of fine weather for our trip, and still more did we desire to see, before leaving, Utigaard in the beauty of sunshine. But no; on arising at about five, we found dirtier weather than ever; the mist low down; "Blenk," the Finmark dog, still keeping watch by the reindeer which had been brought down; every kind of waterproof and oilskin being looked out; and a great demand for sou'westers. At last the "stolkjær" was packed, and everything ready to go down to the boats. The baggage on the "stolkjær" was surmounted by a reindeer head, Blenk ever in attendance, and Torstin Utigaard of Utigaard leading the pony as our chief. Then we were off, looking something between fishermen and smugglers. It was with much regret we took our last look at Utigaard as we settled down in the boats *en route* for Syltebø. The valley was grand indeed, the mist sometimes breaking up over the skyline with a sudden rush, as if thankful to get loose and range over the fjeld with freedom. Hardly were we under way, and the crew settled down to the steady-going pace which Norwegians can keep up for any length of time, when Utigaard burst out wondering who could have been the figures he telescoped on the snow on the previous day, the fellows who had nearly spoilt their sport and frightened their deer at the very moment when they thought they had the "rein" well in hand. What could people be doing up there? why should they go? who had ever seen any one in that part of the fjeld? At last the thought flashed across his mind that it might have been us. Was it? Yes, most undoubtedly it was, but happily we had unintentionally turned the deer; it was, however, the right way, so no harm had been done. The deer had been bagged, and we now all rejoiced together.

As the three boats rowed steadily in solemn procession down the Vaud we approached the Vika Pass on the starboard side.

At this point the whole lake is most imposing, its grandeur much enhanced by the mist, which is ever changing, ever beautiful in form and intensity. Soon some of the favourite old Norwegian songs were started, the chorus being echoed by the other boats. On the opposite side of the Vika Pass there had been a great "steen-skreed," or landslip; and so immense are the surroundings that it was impossible to realise the extent of the devastation until we approached the base of it, as it had dashed and lumbered into the lake; then the huge masses revealed themselves in their unmistakable proportions, dwarfing our boats to mere insignificant specks by their side.

Near this spot bears have been seen, and one was tracked only lately. This led to the subject of bear-traps and "self-shooters," when the tent-master-general told of the *modus operandi* adopted by the post-master at Sundal. He knew there were bears, and having fully studied the spot, determined to lay a "self-shooter," if possible, or at all events a trap; and this he very ingeniously so arranged that when the trap caught Master Bruin a red flag should go up: this he could see with a telescope from the post-office as he sat sorting the letters. Some people had noticed that the latter operation took much longer than usual about this time; still no one attributed the delay to the post-master's love of bear-hunting, and they little thought that he sorted with one eye and watched for Bruin with the other. At last one day the post-master saw the red flag. This was too much; the letter eye immediately joined the fun. He was off at once to the bear, shot him, and brought him home; and during the year he managed to get four.

Hard as it rained, we were very sorry when our

boat trip drew to a close, and we felt we should soon have to bid farewell to Torstin and Eikesdal Lake, with its many joys, rough life, and hearty welcomes. We had a glorious walk from the lake down to Syltebø, and were glad when we saw in the distance the white house which was to be our haven of rest, and to welcome us as friends. Soon after our arrival our host came in from the river with a good fish; and many a one has been taken from that stream, in spite of the change which has come over Norwegian rivers within the last few years. When



Eikesdal.



English sportsmen began fishing in Norway the bonders or farmers attached no value to salmon. They were surprised to see them caught with such slight rods and tackle; but as soon as it dawned upon them that salmon were worth so much per pound, they began to help themselves by netting them at the mouth of the river before they could ascend the stream which the enthusiastic Piscator had paid a good sum to rent. The natural consequence is that Norwegian rivers do not afford the sport they did.

Whilst shooting at Syltebø one of my friends found a beautiful

specimen of amethystic crystal of considerable size. From here a steamer runs to Molde, one of the northern sea-coast centres, and true to its time the little screw came off the landing-place with hardly any one on board, for the season was far advanced: most tourists and sportsmen had returned, and we enjoyed this all the more, as it afforded us a better opportunity of seeing the people themselves.

The variety in Norwegian travel adds greatly to one's enjoyment. In the present trip we started from a rich expansive valley; thence we ascended through woods of birch and alder



*Volda.*

by a torrent's side, vegetation became stunted and sparse, mosses gradually disappeared, and lichens preponderated; then came barren boulders, and, above all, the everlasting snow. Having attained this, our journey was varied by a descent to the wild gorge of Utigaard; the Lake of Eikesdal, a vast body of water, with its grand fall; then again, after the boating procession, through the valley of Syltebø, by the side of its salmon river, to the sea; and finally we were on the deck of the bustling little screw steamer. On stopping at the first place we were surprised

to see a large boat coming off, mushroomed with huge umbrellas, whence issued the music of Norwegian voices, and evidently those of ladies; but as they neared the steamer the soft strains ceased, and they came alongside in silence. Our array of oil-skins, waterproofs, and sou'westers announced that foreigners were on board. We, however, considered that this treasure trove should not be a dead letter on a rainy day, and the Patriarch broached the subject of Norwegian music, which happily led to an encore of all the boat songs and many others,



reinforced with gusto by the chorus of oilskins, waterproofs, and sou'westers. They were a happy band—all ladies and no gentlemen—going to a party at the Præstegaard, some few miles down the fjord. They assured us the priest would be very pleased to see us, and give us a hearty welcome. It was with much regret we were compelled to decline the invitation, especially as it would have afforded a pleasing episode in our trip, and given us an opportunity of seeing the *vie intime* of a Norwegian minister's home *en fête*. As their boat left the

steamer they sang one of our favourite songs, and our modest chorus followed it at a gradually increasing distance until both faded away. After this cheerful but soaking morning we comforted ourselves with stories of the fjeld, salmon, and Norwegian life. Happily the tentmaster-general was in great force, and, when called upon for a yarn, responded with "muckle hilarity," giving us one of his reindeer experiences. Can we do better than repeat it here?

First scene, tent *abri* on the fjeld. Snow close above; in



Ramsdal Snow.

fact, too much snow for sport. The tentmaster-general telescoping, and he alone in the camp, if one may so call two tents. Having had a very hard and weary stalk on the previous day, he was resting whilst the major and Dan went up after deer. Soon after they had settled down to work, the Finmark dog "Passop" became very uneasy, and so fretted the string by which he was led that Dan thought he might break away, which would be sudden destruction to everything; he therefore carried the dog in his arms. Shortly afterwards, Dan, doubtlessly becoming slightly tired of carrying the dog, relaxed his hold a

little. At that moment Passop caught sight of a buck, sprang from Dan's arms, and bolted after the deer. Dan threw up his arms in despair, and made several Norwegian hunting quotations unfavourable to Passop's future happiness. One thing was certain—the dog would go till he died from sheer exhaustion, and Dan would never recover his favourite Finmarker. Dan soliloquised, watched long with his telescope, and finally gave way to grief. The next few hours were very blank and sad—deer and Passop both gone. In the afternoon, with melancholy thoughts and sluggish conversation, they began retracing their



steps to the camp, which was about six miles distant. As soon as they were in sight of their fjeld home the tentmaster-general came cheerfully to meet them, for he had seen seven deer steadily going down to a lake, and had anxiously awaited the return of Passop. No time, however, was to be lost. Off he went in pursuit alone, with the major's rifle. Hardly had he got away from the camp when he caught a glimpse of more deer—two this time, both going to the edge. He lay down to watch them, for patience as well as judgment is required in reindeer work. After some time a strange sound, like the bark of a dog, came down; but who ever heard the bark of a dog in the wilds of the fjeld and on the snow? Listening again, in a few minutes, from behind a huge boulder, came a stork-buck straight on, with a dog close behind. What a chance! Happily the tentmaster was equal to the occasion. In the twinkling of an eye the shot was fired, the buck was hit, but carried his bullet with him, and made for the water. The dog gaining on him a little, he dashed into the water to swim for it; but Passop dashed in too, for by this time our hunter had recovered from his astonishment at the strange dog, and recognised it as Passop. The ice-water of these lakes is, of course, intensely cold, and the dog was obliged to come back: he, however, did not do so until he had had a good tug at the deer, which by this time

had turned on his side, and was dead. A second time Passop tried to reach him, and was obliged to return; but the third time he got on his back, and sitting there, held the horns in his teeth. As the dog could not bring him ashore, what was to be done? By this time the major had come up, and determined to swim for him, and tow him on shore. The ice-water was too cold for him also, and he was obliged to turn back. The deer was too far out to lasso, even could they lead the line up from the camp. But *nil desperandum*. Hardly had their wondering gut into full swing when a tremendous squall swept down the hillside, caught the deer and Passop, and they drifted in. The major made another attempt, and the deer was landed. They were soon off to the camp, where Dan, with a very sad heart, was preparing "spise." When the latter looked up and saw them coming, accompanied by his beloved Passop, his expression soon changed, and Passop was caught up into his arms as quickly as he had sprung from them in the morning, while Dan, with a radiant face, and his head a little on one side, turning round to the tentmaster-general, said, "Good man, Maget good man." Passop was made much of, Dan's happiness restored, and the one bottle of champagne was iced

in the snow, to drink to "Rensdyr sagt paa Hoie Fjeld." It was a great day happily terminated, and long to be remembered.



Hitterdal Church.

## DESIGNS FOR A LIEBIG MEMORIAL.



THE first competition for a Liebig memorial not having produced successful results, the competition, previously limited to the three artists, Reinhold Begas, of Berlin, and Wagnmüller and Gedon, of Munich, who were invited to send in designs, was afterwards thrown open to all German artists, and as many as eighteen sculptors, besides the three named, have lately sent in designs for this work. "It does not seem, however, even now," says a London journal, "that any very great success has been achieved. Unhappily, most of the sculptors have undertaken to symbolise the many benefits that the great chemist has bestowed upon mankind, and, as might be expected, have failed in expressing with due dignity the advantages of extract of beef and condensed milk. A fat child, fed by its mother out of a tin of Liebig's beef-tea, would be likely, it is to

be feared, to be regarded rather in the light of an advertisement than of a personification of a useful discovery; yet this is scarcely more absurd than several of the impersonations that have been attempted. For instance, one of the competitors, in order to set forth the benefits that have accrued to agriculture from Liebig's discoveries, has actually represented his statue as rising in the midst of a sort of farm-yard guarded by two huge oxen, destined presumably to be made into extract. Gedon alone, who is an architect rather than a sculptor, has seen the futility of all these attempts at symbolisation, and has left his pediment entirely free from allegorical representation; his statue of Liebig, however, is scarcely satisfactory, and it is suggested that it may be found possible to set Wagnmüller's figure, which is well-conceived and characteristic, upon Gedon's base, and thus by the combination of the two designs to arrive at a really effective result."



## AMERICAN PAINTERS.

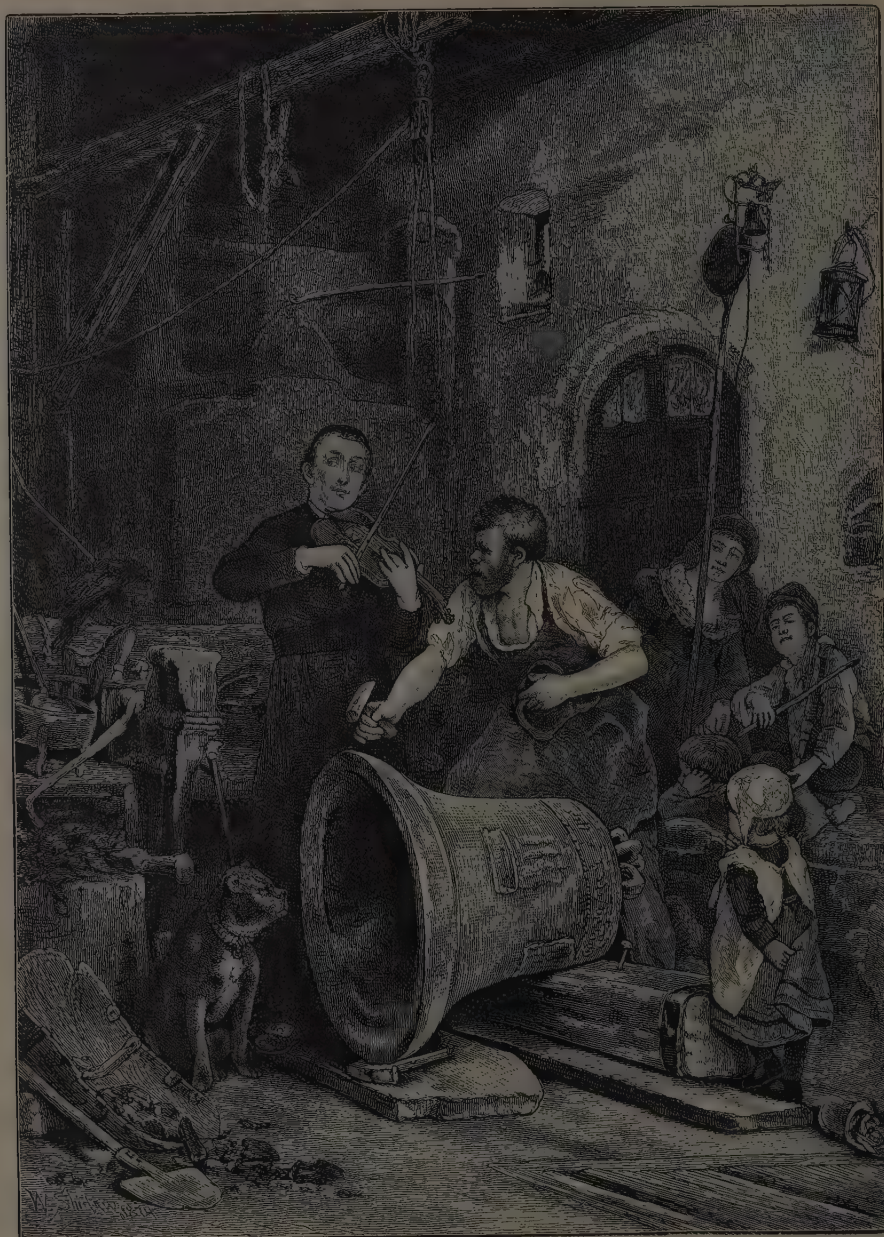
WALTER SHIRLAW AND F. HOPKINSON SMITH.



ALTER SHIRLAW was born in Paisley, Scotland, August 6, 1837. When two or three years old he was brought by his parents to this country, and when fourteen years old was apprenticed by them to a bank-note engraving company. He took some lessons in the school of the National Academy of Design. For five years he was in

the employ of the Western Bank-Note Company of Chicago; and for one year was an instructor in the Academy of Design there.

Mr. Shirlaw has only recently become known in New York as an artist. It was his 'Sheep-Shearing in the Bavarian Highlands,' exhibited in the National Academy in 1877, that first brought him into favourable notice here, although to the Centennial Exhibition in Philadelphia in the preceding year he had sent two important



*The Toning of the Bell.—From a Painting by Walter Shirlaw.*

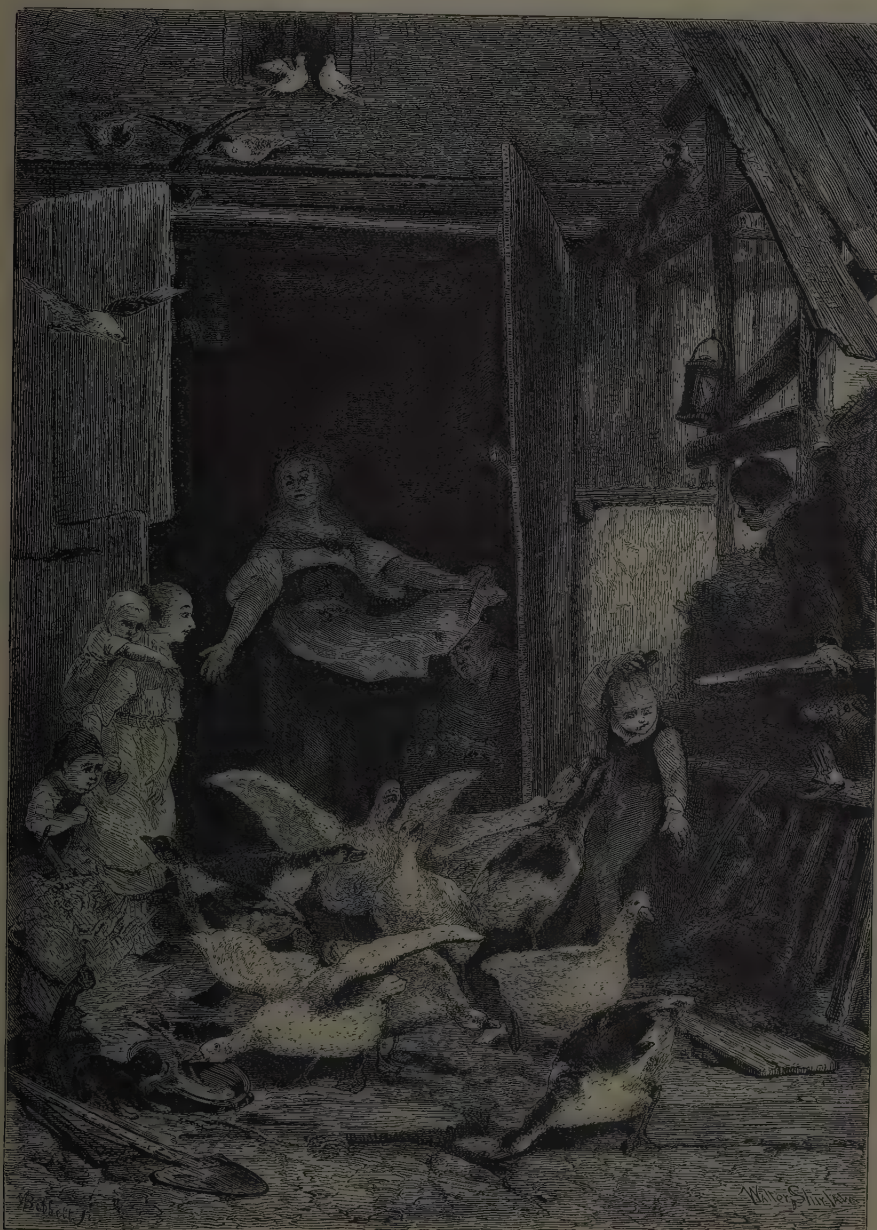
works. One of these, called 'The Toning of the Bell,' represents a scene in a Bavarian foundry. A large church-bell lies on its side on the ground. A workman leaning over it proceeds to test its sound, while a violinist near by gives the key-note. Several chil-

dren, introduced into the picture, are greatly interested in the proceedings. The other work was 'Feeding the Geese,' a name which the artist afterwards abandoned for 'Good-Morning.' The title first selected describes the production, the feeder of the animals



being a stout, buxom Bavarian woman. This canvas was displayed at the exhibition of the Society of American Artists in 1878 in New York. In the National Academy Exhibition of the same year Mr. Shirlaw appeared with a portrait of himself, and a picture of a naked boy holding an impetuous dog by a string. One of his latest tasks has been the furnishing of illustrations to a monthly magazine. His studio is in Booth's Theatre Building, at Sixth Avenue and Twenty-third Street. Last year he was teacher of

drawing in the Art-Students' League—a position which this year is held by Mr. William M. Chase, who also has recently returned from Munich. Mr. Shirlaw was one of the leaders in the new movement which culminated in the formation of the American Art Association, afterwards called the Society of American Artists. He is the president of this organisation. Last June he was elected an Associate of the New York National Academy of Design.



"Good-Morning."—From a Painting by Walter Shirlaw.

Mr. Shirlaw was for six years a student in the Munich *ateliers*, and his best works are so suggestive of masters at that great Art-centre, that an estimate of his methods and his abilities cannot now, perhaps, be justly and intelligently undertaken. His friends expect to see much stronger and more original work from his brush than he has yet shown; and so industrious and capable is he that this expectation is an entirely rational one. Meanwhile, his reputation is already wider than that of most young artists here. His draughtsmanship, to be sure, is not yet perfect; but he

has manifested a very decided feeling for richness of tone and for colour-values. He paints broadly, of course—that is to be taken for granted in the case of a Munich student—yet not nearly so broadly as do many of his fellow-pupils; and, since he appreciates and, to some distance penetrates into both the fulness and the energy of Nature, by-and-by doubtless his figures will be deeper in significance. He knows what is meant by singleness of thought and by concentration of means; and he cares much more for the grammar, the rhetoric, and the philosophy of his art than for its



subject-matter. In the Paris Exhibition his pictures have received as much notice as those of any other American.

MR. FRANCIS HOPKINSON SMITH was born in Baltimore, Maryland, on the 23rd of October, 1838. He belongs to a family of artists. His great-grandfather, Francis Hopkinson, a signer of the

Declaration of Independence, was an amateur in water-colours; his grandfather, Judge Joseph Hopkinson, was the first President of the Academy of Fine Arts in Philadelphia, and also an amateur painter; and his father, though not an artist, was at least the cause of one. When a boy, Mr. Smith began to paint, and he has been painting more or less ever since, whenever he has had the leisure



*A Glimpse of Franconia Notch, New Hampshire.—From a Painting by F. Hopkinson Smith.*

to do so. At the age of sixteen years he went into business, but since that time it has been his habit to devote to the fine arts two days in every week, and two summer months in every year. He has made thousands of sketches and studies in the open air, the greater number of them in charcoal, a material for which he has an especial fondness. His well-known 'Franconia Notch,' a wilderness of scenery—rocks piled up among fallen timber in early morning—was originally a charcoal-sketch. His, 'Under the Leaves,'

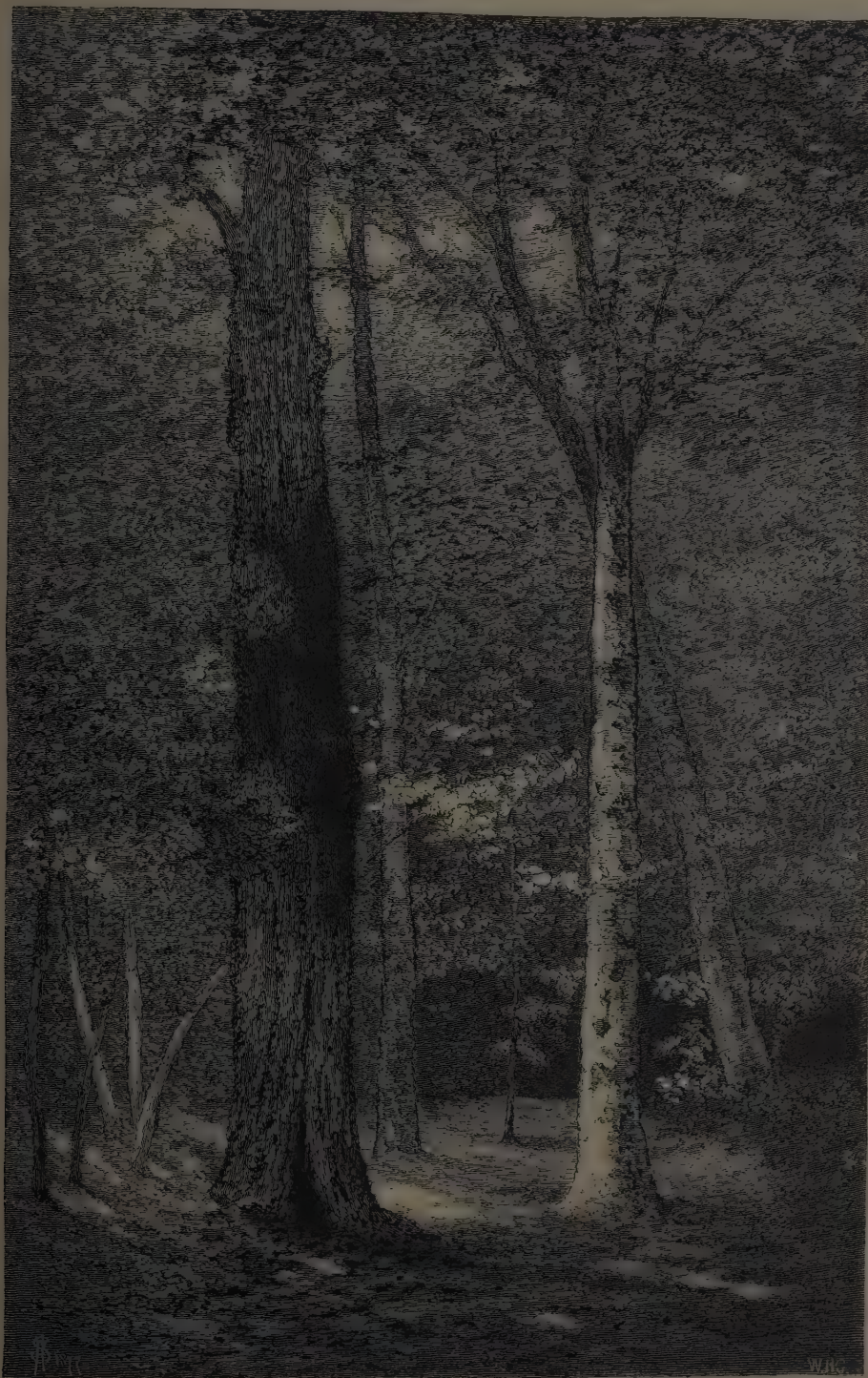
an effect of light streaming along and above a wood-path under the trees, is owned by Mr. W. D. Sloane, of New York City. He was an early member of the American Water-Colour Society, and is now its treasurer. He is a member of the Etching Club, and was a member of various important committees during the Loan Exhibition of the Society of Decorative Art in the National Academy of Design in 1877.

To the Centennial Exhibition in Philadelphia Mr. Smith sent a



large water-colour drawing entitled 'In the Darkling Wood, amid the Cool and Silence,' which was bought by a gentleman of Chicago. His 'Cool Spot' in the forest—a brook winding out and spreading itself into a pool in which are the reflections of trees

and rocks—is in the gallery of Mr. John Jacob Astor, of New York City. His 'Lonely Road,' a path leading through the woods, the whole very grey-toned, belongs to Mr. George C. Clark. Another work of his is 'The Old Smithy,' on a hot Au-



*Under the Leaves.—From a Painting by F. Hopkinson Smith.*

gust morning, in a misty, hazy atmosphere. Mr. Smith excels in charcoal, which he prefers to lead, to oils, or to water-colours. Doubtless he would not go so far as to call colour in a picture a defect and a hindrance, as the elder Kaulbach calls it; but he certainly would assent heartily to the most appreciative estimates of

landscape-drawing in charcoal—to the estimate, for example, that the process possesses precious advantages for the skilled draughtsman, and combines some of the characteristics of painting with all those proper to drawing with chalk, great felicity, richness of colour, and unusual freedom.



## “WASHINGTON” CABINET.

THE cabinet, of which we present an engraving, is a well-marked specimen of English sixteenth-century carving and inlaying, at present in the possession of the owner, George C. Douglas, Esq., surgeon, Sulgrave, Northamptonshire, England. It is composed of dark oak, is massive and well-proportioned, and the carving and inlaying upon it are reported to be in the best style of the Art of that period. The dimensions of the sideboard, or cabinet, are as follows: height at centre or back, six feet; length, six feet two inches; height of front, three feet seven and one-half inches; depth from front to back, two feet three inches.

But the main interest of the work centres in the fact that it is a

composite article formed from different portions of pieces of furniture, which, in their entirety, formerly graced the Washington Manor-House at Sulgrave, and were the property of Lawrence Washington, the great-great-grandfather of General Washington.

The Sulgrave Washingtons had been known to this neighbourhood from a period early in the reign of Henry VIII., when Lawrence Washington settled at Northampton, and eventually became mayor of the town. On the dissolution of the monasteries, and the division of the church property in England, the manor and lands of Sulgrave, hitherto the property of the monastery of St. Andrews at Northampton, fell to his lot by deed of gift from



*“Washington” Cabinet.*

Henry VIII., in 1539, and the Washington family removed thither, making the manor-house their residence. There was ever a fatality supposed to cling to the holding of alienated church property, and this seemed to attach itself to the Washingtons after their removal to Sulgrave, for their fortunes gradually failed until, in 1606, another Lawrence Washington, grandson of the original grantee, was forced to leave the manor-house with his family, impoverished and broken, and settle in a small house at Brington.

When the Washingtons left Sulgrave their effects were sold, and much of their furniture was scattered through the village, where it has remained ever since. At length, Mr. Douglas—the gentleman above mentioned, and who appears to have devoted himself with praiseworthy assiduity to the perpetuation of the memory of the Washington name—made it his province to collect a number of such articles from the neighbours, and had construct-

ed from them the present ‘Washington Cabinet,’ as a souvenir and memorial of the family residence in Sulgrave.

Thus the doors of the piece belonged to an old cabinet in the manor-house, the centre of the back to an antique chair, the sides to a chest—the whole having indisputably formed part of the furniture of the manor-house. Between the doors is a large drawer, upon the centre of which is a shield bearing the three mullets and two stripes of the Washington arms, carved in oak taken from the framework of the ancient manor-house. The back of the cabinet is richly carved, and in its centre is a specimen of English inlaying of the sixteenth century. On either side of this are two carved arches forming the framework for small mirrors.

It will thus be seen that this work is comprehensive and felicitous in its elements of interest—a quite unique souvenir, in fact, in the attributes of age, association, and artistic merit.









L. POHLE, PINXT

TH LAMMER SCULPT

## WEAVING THE MAY CORONET.



## ILLUSTRATED CATALOGUE OF THE PARIS INTERNATIONAL EXHIBITION.

VIII.



WE give on this page an engraving of the Pilgrim's Shield—a *chef-d'œuvre* of the Art manufacturer, ELKINGTON, of London. It was designed by Morel-Ladeuil. It represents lead-

ing scenes in the grand gift of the Bedford dreamer, "The Pilgrim's Progress," and may be accepted as a companion to the famous work of the same accomplished artist, 'The Milton Shield.'

## POTTER'S WORK.—(Continued.)

It is but a very few years since the *pâte-sur-pâte* method of decoration flashed upon the world; and it was born, we believe, at Sèvres, although we have heard it attributed to a private manu-

factory. The unrivalled beauty of the Portland, or Barberini, vase had long been the admiration and despair of artists and Art-workmen. Wedgwood produced a charming approach towards it with the aid of a true artist, Flaxman, in his jasper-ware; and very recently another of our own countrymen has produced a copy of the



Italy has contributed largely and well to the Exhibition; our catalogue will be adorned by many fine examples of the mani-

pulation, skill, and Art power of the classic land. That we engrave on this page is from the master hand of Professor



FRULLINI, an artist and producer of renown. The composition is

graceful; the birds and branches and leaves are admirably carved.

celebrated vase in the same manner as that presumed employed by the ancient artist, namely, the covering of a vase composed of dark-coloured glass with a stratum of white, and producing the design in the latter by cutting away all the superfluous portions. The new process accomplishes the same effect, or nearly so, by means of a camel-hair pencil and a little fine prepared clay mixed with water. This process combines the sister arts of drawing and modelling, although all is done with the brush; for the white "slip," as it is called, is laid on in relief, and thoroughly modelled into form. The charm of this kind of work lies, in the first place, in

the fact that, as there is no moulding, and consequently no deterioration of the design, each piece is an original work of Art; and, secondly, in the translucent effects produced where the white clay is laid on so thinly as to allow the colour of the dark ground to become apparent in soft demi-tints. Here, then, we have a new mode of decoration of the most artistic and beautiful character. It is almost needless to add that when the human figure is introduced none but real artists should venture on such work, for every error in touch is terribly glaring. The same method is applicable to raised floral and other decoration, and has been employed with



Messrs. HART, SON, and PEARD, of Wych Street and Regent Street, London, have wide reputation as manufacturers of metal-work, principally, but by no means exclusively, as Church furniture. They are, we imagine, among the earliest producers of that

Perhaps the Exhibition does not contain a more remarkable example of Art manufacture than the latter, which is early French Gothic in style, and is composed of more than two thousand separate pieces of metal, chiefly soldered together, electro-gilt, with oxidized panels, &c. It is



class, and certainly among the first to make such improvements—guided by classic authorities as well as true artists—as to enable England to dispense with continental aids in this branch of industrial Art. The very beautiful Cross is of that order: not so the Epergne.



enriched by ivory carvings and enamelled panels—subjects apropos to the dining-table—and shields. The objects to be placed under the canopies in the base will be determined by the public or private use for which it may be adopted. Taken altogether, the work is one of the highest value.

great success. This mode of painting and modelling has also been adapted to gold ornamentation. There are several objects in the Exhibition, and especially one grand vase, dark blue and gold, in which this method is applied with great skill, the gold ornamentation being in just sufficient relief to give emphasis to the design, while it contrasts admirably with flat ornamentation also in gold. In the case of this noble vase another kind of decoration is likewise employed: figures are introduced on each side in engraved platinum, the metal being laid on in some reduced state, then baked, and finally engraved.

Another important innovation is the colouring of the clay throughout by means of metallic oxides, in such a manner that the colour bears, without the slightest deterioration, the full effect of what is called *grand feu*, 1800° Centigrade; and the surface of objects made in these coloured clays is either left plain, or is marbled, mottled, or dotted, and marked like the skin of the orange, or that of a fowl, and called, in consequence, *peau d'orange* and *chair de poule*, which produce most effective backgrounds. On such grounds all kinds of opaque ornamentation are effected without difficulty; but, when light, airy, transparent effects are desired, a



We engrave passages from one of the Stained-Glass Windows contributed by Messrs. CAMM BROTHERS, "artists in stained

glass and decorations," of Birmingham. We have no space in which to describe the several objects, two of which, it will be



observed, are painted Tiles. Their more prominent exhibit is a Hall Window in three lights. The subjects are taken from

Tennyson's "Idylls of the King." In the centre light is the sacred mount of Camelot, where Arthur holds high court with the



Knights of the Round Table. The pictures are admirably designed, and painted with skill and judgment; they are among the

best contributions of the class, and uphold the character of Birmingham as an Art town.

complicated method is now adopted with full success: the design being drawn on the vase or other piece, the coloured clay is then cut out to a certain depth and replaced by white, and on this latter the painting is executed. Brilliant wreaths and masses of flowers are in this way produced on quiet neutral-coloured grounds with admirable effect. There are some fine examples of this kind of work in the collection at the Exhibition. This inlaying of one coloured clay in another, or on another, is likewise practised in other ways, such, for instance, as for the production of brilliant band-work in the Italian style, and where great contrasts of colour are desired.

There are no examples of the faience which was produced some years since at Sèvres, and it may be mentioned that the fabrication has been abandoned. When the manufacture of earthenware—that is to say, of fine decorated earthenware or faience—had almost entirely ceased in France, the directors of the Sèvres works took up the subject, investigated it thoroughly, and showed the manufacturing world the secrets of the old faïenciers of Rouen, Moustiers, Nevers, and other places; and when the lessons were taught, and beautiful painted and otherwise decorated earthenware issued from private potteries, Sèvres had done its work. In



We have accorded ample justice to the great glass manufacturer of Vienna, Herr LOBMEYR. He is eminently entitled to it, for not only in this Exhibition of 1878, but in several other exhibi-

tions, he has obtained a first place. It is difficult to understand that the elaborate design which adorns this page is an engraving on glass. If the mind that designed it is of a high order, so



surely the hand by which it has been executed is of marvellous skill in working out and making palpable the thought of the creative artist. There is no department of manufacture in which Art

progress is so conspicuous as it is in this of glass cutting and engraving. France, which in former times led the van in this art, is now in the rear.

like manner, at the present moment there is an *atelier* in the Sèvres manufactory under the direction of an able artist, in which beautiful mosaics are being produced; but we shall have to speak of this in another chapter.

The biscuit figures exhibit in a striking way the care and ability which exist at Sèvres. The most remarkable of these works are groups, including many figures and complex details, from eighteenth-century models, and are well known in the Art world as the 'Surtout de Bacchus,' 'Cupid Captive,' 'The Infancy of Silenus,' 'An Allegory of the Marriage of Louis XVI.,' the 'Good

Old Man's Fête-Day,' the 'Crowning of the *Rosière*,' &c.: pretty compositions of a somewhat weak type, but the execution is marvellous; they are in hard porcelain biscuit, and the smallest details, down to the fingers of figures a few inches only in height, are almost perfect.

In the painting great masses of positive colours have given way to quieter tints on secondary or neutral grounds, and Art is a great gainer thereby. There are plenty of critics and amateurs who still cling to the old traditions of the art—the gods and goddesses, the fables of mythology, the portraits, the landscapes, the huge



Messrs. HENRY OGDEN and SON, of Manchester, rank among the foremost cabinet-makers of England; their fame may be provincial, but they have often competed for honours with the best upholsterers of the metropolis. The work of which we give an engraving on this

in construction, no space being wasted, as well as for graceful and pure artistic feeling in carving,



page is a Cabinet, designed by Mr. H. W. Battey, an artist to whom British Art manufacturers are largely indebted. They claim prominence for this work as an example of excellence

turning, and all its decorated parts. The style is essentially English.

wreaths, the great golden ropes, and other affectations of the eighteenth century; but the present generation has gone beyond them, and persists in admiring the truer kind of decoration which now prevails. Others there are, on the contrary, who would still further diminish the brilliancy of the ceramic palate. M. Charles Blanc, one of the soundest living critics, has just completed a series of lectures at the Collège de France, where he fills a newly-founded chair of *Æsthetics* and the History of Art, with four discourses on ceramics, in which, after detailing the wonderful attainments of the Oriental potters, the manner in which they seized on and made

use of accidents, and produced crackled, clouded, marbled, and shagreen grounds, and the beautiful changes which occur in ceramic surfaces, he touched upon the principles of the decoration of porcelain, for which, in his view, the play of two colours only, complementary to each other, such as red and green, or yellow and violet, the contrast being toned down by accessory and transition tints, was amply sufficient.

The manufactory of Sèvres has gone through many changes; for years it was in charge of M. Brogniart, who confined his attention to the improvement of the manufactory, but cared for or under-



Messrs. HODGETTS, RICHARDSON, and SON rank among the oldest and the best of the glass manufacturers of Stourbridge. Nearly half a century



ago the elders of this firm commenced the introduction of colours into English glass, and very soon rivalled in that way the produce of Bohemia.

ornamentation of their productions manifest careful study of the best models, and competent artists



have been consulted as regards all the issues of



They continue to practise with great success this branch of the art, and many specimens at the Exhibition show their supremacy. The forms and



their works; these are consequently, in almost all cases, of very great and acknowledged excellence.

stood little of Art. He was followed by M. Ebelmen and the late M. Regnault, who did immense service in the production of those metallic colours of which we have already spoken, that are covered with a fine glaze fired at a vitrifying heat, and calculated to endure unchanged for ages. The present director, M. Robert, was an eminent ceramist before he was appointed to this position. He is at once an artist and a thorough ceramic chemist, and is following the course of his predecessors with great energy and success. Formerly, in painting on china, the metallic oxides contained in the pigments were fixed at the surface by a half fusion to obtain the

desired colours, but the glaze was often iridescent or wavy, and sometimes dull and heavy, and had not power to resist a smart rub, and still less the effects of time. The *grand-feu* colours, as already stated, are practically unchangeable. One of the first of those obtained was pure cobalt blue, resembling sapphire; then in succession were produced a turquoise blue, not nearly so fine as the lovely blue we see on soft porcelain, but still a fine colour; a beautiful green chrome called *celadon*, which has had immense success; a pure black; and yellows, browns, greys, and olives, from the darkest to the lightest tints.



Examples are exhibited by Messrs. W. B. SIMPSON and SONS, of St. Martin's Lane, London, of painted Tiles, suggestive of varied application as a means of interior decoration; such, for

instance, as wall decoration generally, dados, fireplace linings and hearths, chimney-pieces and furniture. The Chimney-piece engraved is of lofty proportions, and of a design somewhat



Flemish in character. It is made of American walnut-wood in combination with painted tiles, and is intended for the hall or

dining-room of a country mansion. A bracket clock, of corresponding design, representing the Flight of Time accompanied it.

The whole of the porcelain of France exhibits the teachings and initiative of Sèvres, for it should be known that shapes and processes are all freely placed at the disposition of private manufacturers, and a grand collection of porcelain will be found in the immense space devoted to ceramic-ware in the industrial galleries, produced by manufacturers and decorators of Paris and the provinces, among whom may be mentioned MM. Pannier-Lahoche & Co., Rousseau, Pillivuyt, Haviland, Pouyat, Mansard, Clauss, Gosse, Thomas, Delforge, Klotz, Lévy, and Marchereau, many of whose works have already been illustrated in our pages.

A collection which attracts much attention is that of the Municipal School of Limoges, famous all over the world for its enamels. This school teaches gratuitously two hundred and fifty youths and two hundred girls the arts of design applied to industry, and it has achieved considerable success, the works of the pupils having secured them many prizes. The collection now to be seen here exhibits an excellent choice, and among the works we find examples—as indeed we do all over the section—of the Sèvres method of *pâte-sur-pâte* already referred to. As a proof of the appreciation of the works of the Limoges school, we may mention the fact



We engrave other of the many admirable examples of works in carved wood by Mr. GEORGE ALFRED ROGERS, the son and



worthy successor of the artist whose productions are in England | rivalled only by those of Grinling Gibbons. This page contains,



besides three works of lesser value, executed as adornments of the Bessemer Steam-ship, three Pulpit Panels: the centre one

is of an ornamental design, enclosing the sacred monogram in a vesica, and four other emblems on roundels, exquisitely designed.

that the pieces are almost all purchased for the museums of Sèvres or Vienna, or by private manufacturers of porcelain.

Other localities have their schools of design, which must have more or less influence on the ceramic manufactures of the future.

The exhibition of French faïence is very large and various. The manufacturers of Paris continue to exhibit great skill in the painting and burning of large plaques for decorative purposes, and many of the provincial makers are also very successful in that line; but perhaps the most characteristic productions of the French potteries are jardinières, vases, &c., in glazed faïences, with flowers

painted, or sometimes modelled, on dark grounds, many of the examples having a rustic air; the multiplicity of forms, the endless variety of ornamentation, and the eccentricities of all kinds, are also highly characteristic. One form of decoration at present in fashion is the attachment of roses or other flowers, cleverly modelled and coloured, here and there, without reference to any design. Sometimes animals or reptiles crawl upon the surface; but this is a mere copy of one of the thousand whims of the Japanese potters.

The application of faïence to decoration forms a really striking



M. LE ROY, a first-class watchmaker of Paris and London, exhibits, among other meritorious works, one of a remarkable character. The useful parts of the composition

will be at once noted; they are skilfully introduced into an elaborately wrought iron case, presenting in that material difficulties which the artist who designed it could



not easily overcome. The work is, therefore, to be regarded as a curiosity as well as an example of excellent Art, credit-

able to the producer, who takes high rank not only in his own country, but throughout the world.

feature of the Exhibition. We have already spoken of the coloured slabs of painted earthenware on the front of the Champ de Mars buildings, within the vestibule, and around the doors of the Pavilion of the City of Paris; but these are of a simple character, and partly only imitation-work. Elsewhere we find earthenware decoration on an unusually grand scale. In the Exhibition held on the same spot in 1867, M. Collinot had a grand porch in the Persian style; on the present occasion he has a splendid show, somewhat differing in character, but evincing decided advancement in ceramic decoration. His exhibition takes the form of a grand pavi-

lion; it covers the intersection of two of the principal passages in the industrial galleries. The four angles have their arches with colonnettes, some fluted and some spiral, but all formed of pieces of true pottery—not brick or plaster work patched with tiles—of fine, deep, even colours, and surmounted with and supported by capitals and plinths admirably designed in the true spirit of old Persian work; the facings and panels are formed of tiles, some decorated with embossed ornamentation, others with stamped patterns, and coloured by hand; and the frieze is a fine example of modelled work. Thus we have an octagonal temple of considerable



This page contains eight examples of the



works produced by the VENICE AND



MURANO GLASS AND MOSAIC COMPANY,



of St. James's Street, London, and Campo

San Vio, Venice. They are recent productions, and for the most part copies of



antiques, specimens of which abound in Italy and in the collections of English connoisseurs. The very extensive series



of exhibits comprises almost every variety of form and all conceivable colours. It will

be seen that some of the forms are quaint, and not of the pure classic; yet all of



them show marvellous manipulative skill. They are inferior to the ancient models



only because they are new and not old: the artist who produced the one would not



have been ashamed to claim paternity of the other, and might surely have done so.

able dimensions, with a large ottoman surmounted by a noble vase in the centre. The effect of this fine ceramic decoration is greatly enhanced by the arches being all hung with figured stuffs, harmonizing admirably with the faience, and having within them splendid vases of the same ware on handsome carved stands. The four angular spaces behind the arches have been most artistically treated. One of these is decorated with splendidly-coloured panels, in tiles, with flowers, birds, &c., in the Japanese style; a second is fitted up as a Turkish bath-room, with large bath, a complicated arrangement for douche and shower baths in bright me-

tal, and elaborate marble lavatory, all the walls being covered with tiles, and the whole having a very complete and satisfactory air.

There are other instances of faience decoration on a large scale, and of a totally different character, which call for special mention. The two grand porches of the Fine-Art galleries in the central garden of the Champ de Mars have been decorated by French artists. Two of the six arches of these porches were intrusted to a faïencier of high repute, M. Deck, of Paris, who has carried out, from the designs of M. Jaeger, architect, an ornamentation on a gigantic scale. In the first place there are four



We have space merely to state that the porcelain Vase, | Compotier, and Plaques engraved on this page are further



examples of the beautiful and valuable productions of MINTON | & Co., exhibited by Messrs. Goode, of London.



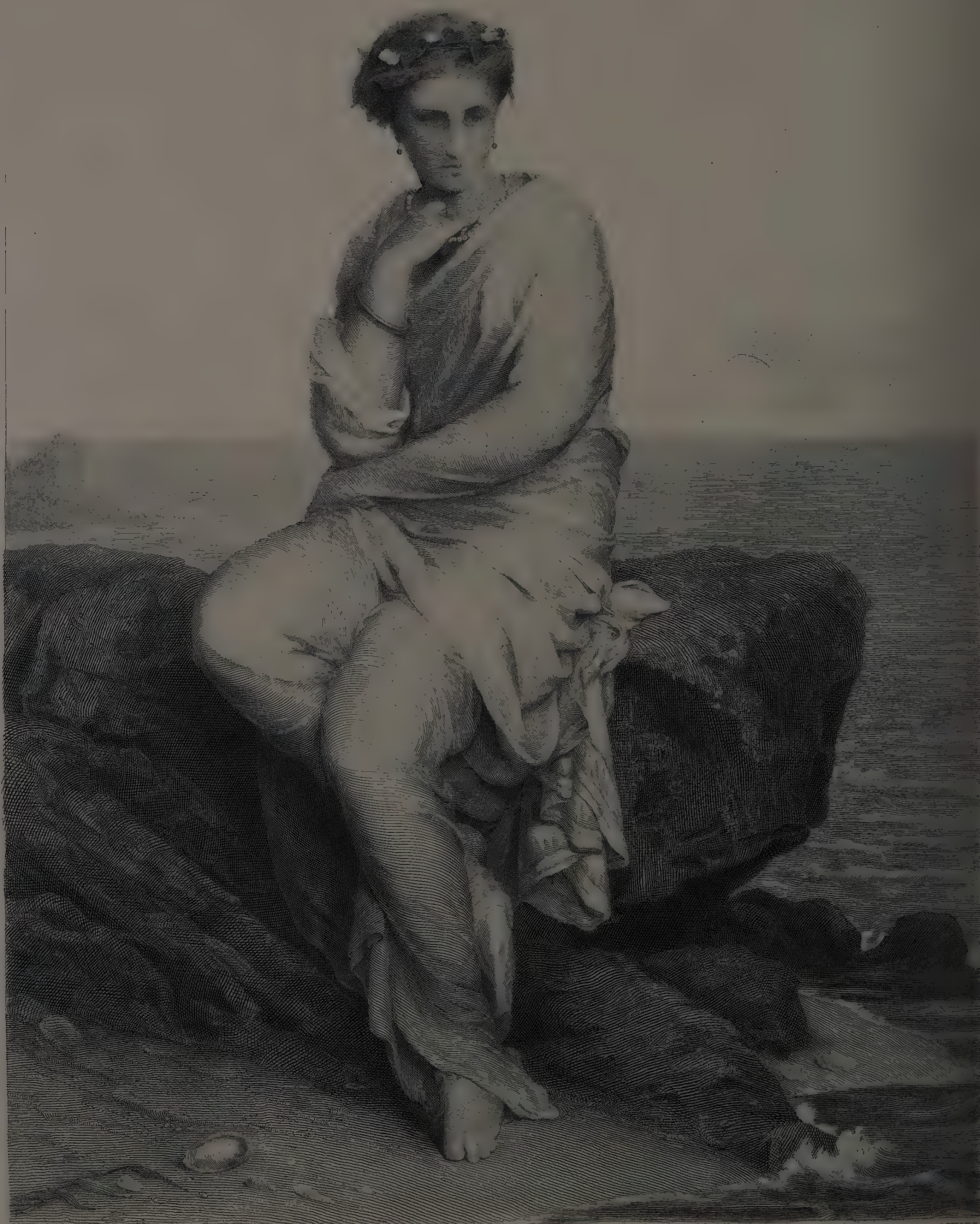
very large panels, which contain allegorical figures representing Painting and Engraving, Gold and Ceramic work. They cannot be said to be very successful; the designs are bold, but the colours are not satisfactory. The greater part of the space, however, is occupied by a fancy landscape, probably more than thirty feet high and about twenty wide. In the foreground is a gigantic umbrella-pine, behind which is an architectural structure, the head of the tree standing out nobly against the sky; on the other side spreads out the cerulean beauty of an Italian sea; and on a small

hill that dominates the cliffs is a little village bathed in sunshine. The other element of this grand composition is a peacock, with tail spread out in all its beauty, at the foot of an amethyst-coloured column, on which hang a splendid trophy of arms and a buckler. The picture is executed on large square plaques of faience, which are admirably regular, so that the joints are not visible at a short distance; the colours, especially the blues and blue-greens, are remarkably fine and even; and the glaze is excellent and in moderation.









J. AUBERT, PINX.

THIBAUT, SCULPT.

LA RÉVÉRIE.



## OUR STEEL ENGRAVINGS.

## THE DEATH-WARRANT—MARY, QUEEN OF SCOTS.

(Frontispiece.)

C. PILOTY, Painter.

D. RAAB, Engraver.



HARLES PILOTY stands at the head of the modern school of realistic painters in Germany, a school in which he is supported by many eminent artists, among whom may be named Max, Liezenmayer, Folingsby, Baumgarter, Wagner, &c. He was born at Munich in 1824, where also he commenced his studies, chiefly under the superintendence of Charles Schorn. One of his earliest works was 'The Astrologer Seni contemplating the Dead Body of Wallenstein after his Assassination,' now in the Pinakothek at Munich, a work distinguished by mastery of execution and power over materials. Another important picture of a somewhat later date, if we remember aright, is 'A Scene before the Commencement of the Battle of Prague.' To the English International Exhibition of 1862 Piloty sent his 'Nero after the Burning of Rome,' a grand and thrilling composition of life-size figures, wherein is prominently seen the fiend-like form of the Emperor, crowned with a rose-wreath, stalking majestically in almost the centre of the picture, surrounded by a crowd of his friends and parasites, and by slaves and torch-bearers.

In a well-known subject of British history Piloty has found a theme for his broad and effective pencil. On the 6th of February, 1587, the Earl of Shrewsbury, who for more than sixteen years had Mary under his charge at one or other of his country residences, arrived at Fotheringhay Castle, Northamptonshire, accompanied by the Earl of Kent; the two nobles, bearing the warrant signed by Queen Elizabeth, informed Mary that she must prepare for death the next morning: this is the point of the composition. The unhappy Queen of Scots received, we are told, the message with the utmost composure, though, on the impulse of the communication—one, however, she had long looked for—the breviary she had been reading drops from her hands. She remains quietly on her seat, with closed eyes, as if meditating for a few moments on the fearful ordeal awaiting her, while her faithful attendants hear the intelligence with overwhelming sorrow. Shrewsbury and Kent, the sheriff of the county who bears the warrant, and Sir A. Melville, it may be presumed, long Mary's Master of the Household, make up the group of male figures on the left of this most effective composition, the right being occupied by the unfortunate Queen and her attendants.

## WEAVING THE MAY CORONET.

L. POHLE, Painter.

TH. LANGER, Engraver.

THIS is the production of a German painter. It may not be a novel theme in pictorial Art, but the idea is very agreeably worked out, and with much feeling for the graceful in Nature. Seated on a moss-covered stone beside a stream, and surrounded by a mass

of luxuriously growing dock-leaves and wild plants, a comely young girl is fitting on a coronet of flowers she has woven, and is, as it seems, surveying herself in the water, which she makes her looking-glass. She is possibly anticipating being elected by her young companions "Queen of the May"—

"For I'm to be Queen o' the May, mother, I'm to be Queen o' the May!"

and she is making her toilette for the occasion with the flowers culled from wood, field, and hedge, rather than the cultivated growth of the garden.

The picture is a pleasing example of that naturalistic style of Art which has within the last few years penetrated into, and diffused itself over, the German school of painting, even to the works of the most eminent of her artists. The figure is carefully drawn, well modelled, and picturesquely posed: a soft, misty light is cast over, and renders somewhat obscure, the background of the picture, bringing the figure into sufficient relief, which is heightened by the gleams of sunshine in the upper portions of her person and dress. The lights are, perhaps, too much scattered over the foreground objects to give that repose suggested by the subject and the locality, but these objects are well selected, and introduced with much freedom of arrangement.

## LA REVERIE.

J. AUBERT, Painter.

THIBAUT, Engraver.

IN the *Art Journal* for September in the current year will be found an engraving from a picture, 'The Broken Thread,' by M. Aubert, the author of 'La Rêverie,' and at the same time we gave as much information about the painter as we could ascertain concerning him. Both pictures give evidence that he borrows his conceptions from classic history, or rather that they are formed on the model of the subjects of ancient Art. Without attempting to institute a comparison between the two figures in these respective compositions, we give the preference, both for personal beauty and for general elegance of form, to the one here engraved, though the face has assumed an expression suggestive of thoughts more allied with sadness than with pleasure. It would not be a forced idea to imagine that this is a maiden who has wandered pensively down to the seashore of one of the isles of ancient Greece, and is resting herself abstractedly on a mass of rock covered with seaweed, while she recalls scenes of past enjoyment, or mourns over the absence of some loved one called away, it may be, to join the hosts of Greece in avenging the abduction of Helen by Paris of Troy. But whatever the especial *motif* the painter may have had in his design—if, indeed, he had any beyond that of transferring to his canvas an attractive model, notwithstanding its expression of melancholy—he has succeeded in presenting a female figure the upper portion of which leaves little to be desired; but it suffers as a whole from the inelegant attitude in which the lower limbs are placed. Still, M. Aubert must not be classed with that section of the modern school of French painters who sacrifice modesty at the altar of sensation, or, more correctly speaking, sensualism.

## SOME PICTURES AT THE LOAN EXHIBITION.



persons used to the picturesque and suggestive works of Fortuny, the portrait of a Spanish lady will come as a surprise. The subtle, the peculiar, and what are commonly called the "artistic" qualities of the pictures by this painter, have always been predominant. But here is a work of the size of life, where not only the striking individual characteristics are given, but the large general forms also are modelled and developed. There has always been a question

among a certain set of artists whether Fortuny were capable of drawing on a large scale, since all his pictures have been small; and we confess we think this painting has no special excellence on account of its size.

A lovely Spanish woman, young, and with a face full of dreamy passion, is depicted with her small nose, her shadowed eyes, and her sensitive mouth, set in the fair but not pale skin so usual in Spain, and this face is crowned by a mass of frizzed and braided black hair. The woman is dressed in black satin, and the big



petticoat of twelve years ago conceals all action of the figure below the waist; but the shoulders, and the set of the head on the white throat, are expressive and spirited. People speak of this picture as resembling a Velasquez. Lord Beaconsfield, in one of the stately periods of his novels, says, "Nurture your mind with great thoughts;" and, in sitting and contemplating the portrait of Fortuny, the memory of this sentence came over us. Who but a man who had loved the beautiful portraits of Titian; the likenesses of Vandyck, so instinct in every point with character, and high breeding, and elegant grace; or who had examined the broad and free painting in Velasquez's pictures, could have so successfully depicted this Spanish lady? And we said to ourselves that we saw in it the trace of the influence of all the three masters we have named; the trace but not the full development of either of their qualities. The picture is a charming one in its elegance and refinement; and yet we think Fortuny would have done well with it as a work of Art if he had made it small, and only touched it in with one of his delicate outlines in a cheek, a dash of darkness for the shadowing hair, and if he had merely suggested the reverie in the eyes which in this picture he has brought into forms of lid, and brow, and eyeball, each detail of which can be examined. The cheeks are fairly well modelled, and so is the neck, but the real artistic charm of the picture lingers in the touches which are peculiarly Fortuny's own characteristic; and we admire the crisp touch of light on the lips, the rounding out of the forms about the mouth, just under the nostrils, which show the sensitive nature of the woman's character, and the hazy shadows around the temples, besides the swing of the head, which gives the real vitality to the portrait, more than the soft and delicate colour and drawing which are yet somewhat indeterminate in expression.

Another picture which is very agreeable on its own account, and still more so for the associations it recalls with other and older artists, is a new painting by G. H. Boughton, named 'New-Year's-Day in New Amsterdam.' We have long been familiar with the misty skies and fields of this artist, in the midst of which somewhat confused and disagreeable greys, mediæval women in long skirts and odd head-gear have been placed. The picture of New Amsterdam is of quite a different order of painting, and the colours are as clear and defined as if it were a piece of embroidery or a bit of mosaic. The public is just beginning to recognise that the interest of such pictures as those of Alma-Tadema, Burne Jones, and others of the half-decorative painters, arises from the same quality which constitutes a portion of the excellence of old pictures, such as those by Botticelli and Filippo Lippi, who in their turn painted in the style of the ancient missals and of old stained glass. George H. Boughton has adopted this manner in his 'New Amsterdam,' and, when we stand half-way across the room, the picture is so treated that it might be a piece of clearly-defined embroidery or a delicate glass window; but, when we come close to it, we discover in the groups of old and young Dutch men and women, the children, the babies, and dogs, a scene such as Teniers delighted in; and the rosy, stupid faces, the square figures, and the

grotesque garments of the people, some bits taken out of Turner's pictures, who is such a wonderful imitator of Nature; or the faces, with only clear, half shadows in them, might belong to the works of Quintin Matsys.

But one of the most charming pictures in the whole gallery of the "Loan Collection" is a study of a youth's figure called 'The Bather,' by W. H. Hunt, and it affords such a strange and interesting contrast to another bather by Bouguereau, that the spectator can but realise, in looking at the two, *why* Bouguereau is not always true. Hunt's 'Bather' is a lithe body of a youth, who in a cool and shady river stands poised on the strong, broad shoulders of his companion, himself up to the armpits in the water, ready to take a leap into the fresh flood. Any one familiar with the study of life, or who is really interested in the expression of the human mind as seen through its outward form, will know the feeling of life, and health, and motion, which is given by the skin made pink by the action of the muscles beneath it. An arm gets colour in moving, and a person who is jumping starts the blood to the surface of the skin if ordinarily healthy or active. The different quality of the flesh about the shoulders and ribs is seen, too, where it is in contrast with the thin, skinny covering of the muscles below the knees or between the elbow and the wrist. All these differences are constantly observable, and they become very significant with observation. A fresher picture than this 'Bather' we never beheld. Here appear the brown, sun-stained hands, with the colour fading gradually up the wrists, until where the coat and shirt-sleeves have covered the arms. Then the white, velvety shoulders afford only a healthy covering of flesh to the bones and muscles, while they have no bit of fat to hinder the strong action of the healthy body. And next, behind the tensely-strong knees, stiff with the action of the expected leap into the water, the pink blood speckles with its warm glow the skin over the tendons of the legs; and the varying white, and yellowish, and purple hues so universal and so significant in real life, are all in their proper place, and have all been thoughtfully realised.

The 'Bather' of Bouguereau shows not a particle of this sympathy with the conditions of vitality, and his poor adipose woman stands with no more life indicated in her pale limbs, in her monotonously-coloured skin, or in any moving muscle anywhere in her body, than if she were made of wax, or were a tallow figure. Such a person as this is impossible in any normal state of health; and when we occasionally see such flaccid faces, or hands, the impression—and it is a true one—is that the person is a victim of disease. The mantling blood in cheek, or ears, or fingers, has its meaning as well as the sparkle of an eye or the quiver of a lip; and as a person reddens or pales with emotion, or action, or thought, we instinctively feel that he is alive.

There are some admirable Jacqueses and a Dupré in the "Loan Exhibition" which will refresh and delight many a visitor, and these have not been familiar to the public until now. Many of the best of the other paintings have been seen either in former exhibitions, or at the galleries of Goupil, or Schaus, or Avery, but a fresh study of them will well repay the cost of the time and trouble.

S. N. CARTER.

## EXHIBITS AT THE NEW YORK LOAN EXHIBITION.



THE second Loan Exhibition in aid of the Society of Decorative Art was opened to the public on the 15th of October, and, when compared with that of last year, gives evident proof of more careful and studied preparation. At the first exhibition the impression received on entering the building was that of innumerable riches, thrown together and massed as an artist would do in his studio, searching more after general effect than endeavouring to show each single piece to its best advantage; but this year the show-cases, lined with dark-blue or maroon stuffs, the low ones protected by an iron hand-rail, the manner in which each piece is placed to be conveniently seen, and at the same time to form part of an arrangement harmonious in colour and classification, show that the com-

mittee on arrangement has succeeded in avoiding the *beau désordre* of the studio without falling into the platitudes of the crockery-shop.

The walls of the gallery round the architectural stairway, which occupies the centre of the Academy of Design, have been covered with show-cases, which, on the west side of the building, contain specimens of Oriental, and on the east of European earthenware, thus forming important annexes to the north and east rooms, which contain respectively the loan exhibits of Oriental craftsmanship and those of European pottery. Above the show-cases tastefully-arranged hangings, corresponding to the nature of the goods inside them, cover the remaining part of the wall up to the cornice. The tops of the show-cases, which stand about seven feet from the floor, form useful shelves for the display of large specimens of earthenware, carefully selected to harmonise in colour with the



textures in front of which they stand. The general effect in ascending the staircase is pleasing, and the subdued colours of the ornamentation intensify the strong shades of the tropical plants which stand on the landings.

The door at the head of the stairs leads into the room especially assigned to Japanese and Chinese exhibits; over it is a Japanese temple hanging in green and gold, from Messrs. Tiffany, which reaches across the whole width of the hall. Inside high cases cover the walls, excepting at the two extremities of the room, where they disappear under rich Oriental embroideries and brocades, loaned and hung by Mr. Samuel Colman, the artist, under whose able direction the whole room was arranged; in fact, the entire wall above the show-cases is hidden by large pieces of Japanese silk, which, with their various intricate designs in gold and colour, form a rich and suitable decoration for the walls of the temple, in which are enshrined some of the exquisite productions of the most skilful artisans the world ever knew. Two high glass cases occupy the centre of the floor. One of them contains some pieces of jade—that mysterious stone in which Confucius saw the emblem of all virtues—from the collection of Robert Hoe, Jr. Among these is a sceptre, or staff of office, called by the Chinese “Jo-ee.” These ornaments, not having been used since the close of the Ming dynasty, are now very scarce, especially when laboriously wrought and well preserved, as is the case with this specimen. Six carved crystals and a curious stone cup complete this case, which is one of the gems of the exhibition. In the other case is a square screen, lac-mounted, painted in water-colour on white silk, with that peculiar correctness which is characteristic of Japanese work when it reaches a high standard. One side shows a landscape, giving a long avenue of trees in perspective, painted with simple washes of Indian-ink. On the other we see a legendary scene, in which a few strong touches of colour, such as the flame of a torch, or the lacquer on the helmet of a warrior, bring out with exquisite effect the soft Indian-ink work which forms the dominating tone of the composition. This screen is loaned by Mr. Clarence King. Next to this stands a figure about twelve inches high, which is a good specimen of Satsuma, such as the Japanese call “Nawa-Yaki,” or goods made at home and for home, in opposition to the goods manufactured for sale. These were made in the good old times when the object of the decorator seems to have been to put as much work as possible into a square inch of surface. Fine pieces of metal-work and a large crystal ball complete the furniture of this case.

At the west end of the room, between a case full of cups, saucers, and snuff-bottles, of great interest, loaned by Mr. S. P. Avery, and a fine suit of Japanese armour, belonging to Judge Daly, is a large joss-house, in black-and-gold lac-work. Among the many curious and interesting specimens contained in the cases against the north wall is a collection of carved ivories, representing groups of legendary personages, and two entire divisions allotted to specimens of earthenware in flat colours, with glazes of different shades and hues, the names of which range from mustard-yellow to celestial blue. There are also fine pieces of Chinese “rose-back” china. On the opposite side a large collection of blue-and-white china occupies a section, and includes some specimens of the hawthorn blue; and not far from it another section contains only roseadon, or liver-coloured vases, styled by French collectors “Sang de Bœuf.” They are shown against a dark maroon ground, which, by offering no contrast with the colour of the vases, gives an excellent opportunity of comparing the value of the different shades of the glaze.

The next room is devoted to European porcelain, which has been judiciously classified and arranged in wall-cases, similar to those of the Oriental room. The place of honour is given to a pair of Sèvres vases in *bleu du roi*, made to commemorate the birth of the unfortunate son of Louis XVI. They stand alone in a large central glass case. A low case contains some splendid plates; one, made at the Sèvres factory during the reign of Louis XVIII., and bearing as centre ornament a head of Eneas, painted to represent a cameo, is one of the most perfect specimens that ever left the royal factory. It comes from the collection of Mr. W. C. Prime. An important exhibit in this room is a large plaque, in high-relief, of Capo di Monte ware, contributed by Mrs. N. P. Hosack. On the east side of the room, in the cases, are fine specimens of Dresden, Berlin, Marseilles, Rouen, Chantilly, Creil, Mou-

stier, Nancy, Sèvres, and other French marks. On the west side the cases comprise specimens of Wedgwood, Leeds, Worcester, Spode, Liverpool, Lowestoft, Bow, Vienna, Copenhagen, and the principal German makes. One exquisite bowl, by Fisher, is so fine in quality and texture that it could pass for Persian of the very best period, and deceive many an expert, for the maker's mark is scarcely visible. Mr. Prime loaned it, with several other interesting bits, among which we find a complete dinner-service of Sèvres porcelain, in white and “jonquille” yellow, with gold decoration.

Passing through the large “south” room, where the paintings are hung, we come to the exhibits of miniatures, furniture, metal-work in gold, silver, and iron, and embroideries, exclusive of Chinese and Oriental work, which has a special place. The arrangement of this room has been carefully studied; and the rich tapestry hangings, the old carved-wood furniture, relieved in places by the glitter of silver or the glow of gold, the old armour and the charming faces on the miniatures form a most happy *mélange*, of which the decorator has not failed to take advantage. In a high glass case in the centre of the room stands a large *samovar*, in silver gilt, given by the Grand-duke Alexis, of Russia, to its present owner. Around it and below it are grouped pieces of hollow silverware, tankards of old Norwegian make, and sets of Queen Anne's time, forming a glittering pyramid, the ground of which is the loose folds of a red camel's-hair shawl, embroidered with gold. Two smaller cases on each side of the central one contain miniatures, and on an upper shelf pieces of metal-work of extraordinary merit, such as a pitcher and plateau in old Peruvian silver filigree, by the side of which stand two rudely-modelled figures in raw silver, but made by the miners themselves, and showing their tools and dress; some inlaid metal-pieces from the kingdom of Siam, and not unlike Russian *roula*; some damascene work in silver and gold from Hindostan; and some Calcutta silver. One of the most prominent features of the room is a large case against one of the walls, which is filled with Roumanian and Turkish embroideries on linen, loaned from the collection of Mrs. Robert Hoe, Jr. It is interesting to compare their strong colours and bold effect with the Japanese work in the next room. On the walls hang fine tapestries from the Gobelins and Beauvais, loaned by Mr. W. C. Prime and Mrs. Barlow, who presides over this branch of the exhibition. The four corners of the room are occupied by cabinets, all different in style and make, one of Florentine manufacture, inlaid with lapis lazuli and agate, contains a rare collection of European carved ivories, while one of Dutch *marqueterie* shows off the silver pieces. A large buhl *armoire* contains the larger specimens of the silversmith's craft, and at the other end of the room is an old French cabinet and a carved sanctuary chair of Spanish make, of the time of Philip II. Two low table-cases, standing in front of the embroidery-case on the wall, contain over one hundred and fifty examples of old jewellery from different countries. One of the most interesting specimens is a fac-simile of an ancient Roman necklace and ear-rings in the Museum of Naples. This reproduction was made by Giuliano, of Rome, by special permission, and is unique. It is exhibited by Mrs. Di Cesnola, for whom it was made. There is also a silver bell by Benvenuto Cellini, from the Strawberry Hill collection, which evidently, like his large statue of Perseus, was cast *à cire perdue*, a method employed by the Japanese artisans. Over one of the doors is a trophy composed of rather heterogeneous elements, but the effect produced by it is very picturesque, and it is nearly exclusively made out of articles loaned by Mr. J. Abner Harper. An old string-instrument forms the centre, from which the Sollingen and Toledo blades radiate. On one side is an old horn of the twelfth century, and as a “pendant” an iron and horn watchman's lantern, such as we see in Albert Dürer's works, and a pair of Lafayette's pistols. The small room in the northwest corner of the building shows the productions of the Society of Decorative Art, which has undertaken the twofold mission of directing and educating female talent, and of helping to dispose of their productions. It is interesting and encouraging to see how far above the ordinary average most of the exhibits stand, and we must feel thankful towards that Society, not only for the help it gives to women who have talent in making it available, but also for having inaugurated in America these loan exhibitions, which do so much towards instructing the people, and giving new impulse to industrial Art.



## NOTES.

**BOSTON.**—During the past year the School of Drawing and Painting, at the Boston Museum of Fine Arts, has made rapid progress, and it is now in a most prosperous and useful condition. At the end of the second year of its existence it finds itself fully established as a Boston "institution." Many changes have been made in it during the past twelvemonth. Modelling in clay, under the supervision of Frank Dengler, the Cincinnati sculptor, has been successfully introduced. Two rooms in the basement of the Museum have been devoted to the Art-School, and two more teachers were added to this department during the year—J. M. Stone and T. W. Downing. The number of students added to the painting-class was ninety-seven, of whom sixty-seven painted from still-life. The average attendance has been one hundred and five, and the evening class was open six days in the week, from seven to nine, from October to June. In all, one hundred and sixty students, of whom fifty were men and one hundred and twenty women, attended the day-school; and sixty-three, all males, the evening-school, during the year. The total number of scholars, therefore, was two hundred and twenty-three. The expenses of this Art-School have been \$10,393, and the receipts from fees have exceeded the expenditures by a few dollars. . . . One of the most striking pictures recently exhibited in Boston has been Darius Cobb's 'Christ before Pilate.' Mr. Cobb has ventured upon several sacred subjects, with the attempt to give them an expression and significance different from those created by the old masters. The present picture represents the Biblical scene, just as Pilate asks, "What is truth?" and the artist's chief pains have been taken with the silent, reproachful, yet gentle expression of Christ's face. The figures are half-length, and the Saviour is represented as standing before Pilate with crossed hands and bound wrists. Pilate's attitude and countenance are dramatically portrayed, and one can see the perplexity of his mind in the sacred presence, and does not fail to note the powerful and striking Jewish physiognomy that betrays the mental working of the man. The picture has met with warm praise and sharp criticism, and has been photographed, and in this form exposed for sale. . . . Among the pictures recently shown at the galleries may be noted a large cattle-landscape, vigorous and rich in tone, by Thomas Robinson; two cattle-landscapes by Mrs. Edna Hall; an old painting of Christ, with the crown of thorns on his head, which is, probably erroneously, claimed to be by Guido; a striking landscape by Oudinot; a number of landscapes by W. H. Hilliard, one a view from the Rangely Lakes, another of a rocky shore at Swampscott, and several views from Bethel, Maine; several noticeable canvases by Charles Sprague Pearce, among them a nude Egyptian figure, and the interior of a Grecian portico; a landscape by Soutag; and portraits by Mrs. Binney and Millicent Jarvis. . . . It is proposed, on the opening of the new wing of the Art-Museum, next spring, to have a loan exhibition of paintings.

**SOME NEW PICTURES.**—Of late years Polish art has made several long strides forward, and to-day, certainly, it is much in advance of Russian art, although to say so is, perhaps, not to say much in its favour. A few months ago Chelmowski appeared for the first time in the Goupil Gallery, in New York City, with a moonlight snow-scene in Poland, which at once received attention not only for qualities which it possessed in common with many other fine modern works, but also for that rarest of qualities, originality. Lord Beaconsfield, to be sure, last year pronounced originality to be the especial glory of English art, and "where there is originality," he added, "there will be immortality;" but some of his hearers were justly or unjustly inclined to interpret the remark facetiously, on the ground that, little as the premier affected to know about Art-matters, he must have known that the exact contrary of what he stated was the truth. We shall not go wrong, however, in acknowledging the originality of the leading young artists of Poland, nor in attributing one cause of it to their indomitable and tried patriotism. For the most part they paint scenes in the land they love. Even when pupils in the *ateliers* of Paris, they are wont to expend their newly-increased knowledge of *technique* in depicting the picturesqueness of the fatherland—as, for instance, in a clever landscape in Mr. Avery's gallery, by Kowolski, entitled 'Travelling by Post in Poland.' If one were simple-minded enough to judge this work by the dogma that a painter's greatness is seen not in the mode of his representation, but in what he represents, Kowolski's picture would be relegated to a back seat; for a Polish post-chaise, drawn by four horses abreast, over the snow in the twilight, is not of itself a great subject. But neither the artist nor the connoisseur, nowadays, so counts greatness, each being of the opinion

as a rule, that the value of a work of Art depends in the last analysis upon what the artist is in himself; and it is because of this principle that the 'Travelling by Post in Poland' deserves attention. The spirit of the scene and the spirit of the man who painted it are in unison: the one is the reflex of the other.

It would not be the truth to say the same of Merle's 'Ferdinand and Miranda,' in the same gallery—at least this picture impresses one differently from Kowolski's. Its execution is better in many respects; its reproduction of the textures of Miranda's costume is wonderful, its drawing is undoubtedly most masterly, its colouring is often gorgeously imperial. But it always maintains its objectivity, so to speak; the painter has dealt with it from the outside; we see much of it and little of him. Anybody equally clever could have done as well and just about the same, and this in spite of the fact that the 'Ferdinand and Miranda' is one of the very best of Merle's recent works. Now look across the gallery to the 'Travelling by Post in Poland,' and the difference is felt at once. The latter is a sort of confidential communication which unbosoms a man to his friend.

Mr. William L. Picknell, of Boston, a young artist whose name bids fair to promulgate itself widely, was represented in the Paris *Salon* of this year, by a landscape at Finistère in early autumn, which Mr. Avery is exhibiting also. The intensity of the feeling with which it was painted is noticeable, while it has scarcely a detail that does not blend harmoniously with the whole, and make the whole finer. It hung on the line in the Exhibition. The late Mr. Robert Wyllie, whose untimely death was a real loss to American art, is seen in a curiously-conceived picture of fifteen or twenty "models" living at Pont-Aven in France. Each face is a distinct type, and the composition is happily done. Mr. George H. Boughton's 'Miller's Daughter' is a piece of sweet sentiment, especially in its soft, sunlit landscape, and is freer than some of his larger works from the faults of crudeness and obviousness—freer, for example, than his 'New-Year's-Day in New Amsterdam,' in the Decorative Art Society's Loan Exhibition. These three Americans display genuine artistic worth. Mr. Avery's gallery, probably, was never better or brighter than it is now.

**ROME.**—Another important discovery made recently in the Tiber are the fragments of a bronze statue of about eight feet high. It must have fallen with the Pons Janiculensis (Ponte Sisto), for the various pieces are found buried under masses of travertine, marble slabs, and trunks of columns. The feet were still attached to a part of the marble base, a species of architrave, with cornices on the four sides. It was found towards the centre of the arch, somewhat outside of the line of the bridge, in the direction of the island of St. Bartolommeo. There were unearthed, besides, a wine-jar, a fine *lucerna* with two backs, glazed black, and an arm in marble. To give an idea of the quantity of ancient material, blocks of marble, travertine, *peperino*, &c., found under the arch of this bridge in the recent excavations, it is stated that more than three hundred cubic yards have been already carried away. When the removal of the ruins in the channel of the Tiber was consigned to the Sismondo Company, it was supposed that there would be about sixty thousand cubic yards in all of such ancient *débris*, whereas there will be at least one hundred thousand, so vast is the mass. The same society has taken the contract for the construction of the foundations to sustain the wall of the street to run along the river; that is, of a part on the right and left of the Ponte Sisto, a tract about forty-five yards in length. The depth required for these foundations is seven yards below the level of the river-bed.

WE are informed that Mr. Douglas, who owns the Washington Cabinet, of which we give an illustration in this number of the *Art Journal*, is prepared to dispose of the work for \$2,500. On many accounts it would certainly seem desirable that the idea of obtaining it for this country should be entertained by some one of our liberal and public-spirited citizens.

THE Louvre has recently added one more to its already copious collection of sculptured Venuses, in a torso something above life-size and of characteristic beauty. It was discovered on French soil at Vienne, in Dauphiné. Its recognition was established at the Lyons Retrospective Exhibition, and it has attained the honours of metropolitan position at a cost of nearly \$6,000.



# THE ART JOURNAL ADVERTISER.

NEW YORK, DECEMBER, 1878.

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# THIRTY-THIRD ANNUAL REPORT

## OF THE

# New York Life Insurance Co.

OFFICE, No. 346 & 348 BROADWAY.

**JANUARY 1, 1878.**

AMOUNT OF NET CASH ASSETS JANUARY 1, 1877.....\$32,730,898 20

### REVENUE ACCOUNT.

Premiums received and deferred.....	\$6,232,394 70		
Less deferred premiums January 1, 1877.....	432,695 40	\$5,799,699 30	
Interest received and accrued.....	2,168,015 85		
Less accrued January 1, 1877.....	300,558 68	1,867,457 17	7,667,156 47
			<b>\$40,398,054 67</b>

### DISBURSEMENT ACCOUNT.

Losses by death, including additions.....	\$1,638,128 39		
Endowments matured and discounted.....	185,160 12		
Life annuities and reinsurances.....	194,318 86		
Dividends and returned premiums on cancelled policies.....	2,421,847 36		
Commissions, brokerages, agency expenses, and physicians' fees.....	531,526 03		
Taxes, office and law expenses, salaries, advertising, printing, etc.....	501,025 90		
Reduction of premiums on United States stocks.....	\$211,112 72		
Reduction on other stocks.....	12,030 00		
Contingent fund to cover any depreciation in value of real estate.....	250,000 00	473,142 72	5,945,149 38
			<b>\$34,452,905 29</b>

### ASSETS.

Cash in bank, on hand, and in transit; since received.....	\$1,216,301 61		
Invested in United States, New York City, and other stocks (market value \$13,379,930 33).....	12,875,584 69		
Real estate.....	3,350,268 07		
Bonds and mortgages, first lien on real estate (buildings thereon insured for \$13,580,000, and the policies assigned to the Company as additional collateral security).....	15,379,202 23		
* Loans on existing policies (the reserve held by the Company on these policies amounts to \$3,445,195).....	695,234 74		
* Quarterly and semi-annual premiums on existing policies, due subsequent to January 1, 1878.....	396,289 26		
* Premiums on existing policies in course of transmission and collection (estimated reserve on these policies, \$674,000; included in liabilities).....	167,183 37		
Agents' balances.....	56,945 97		
Accrued interest on investments to January 1, 1878.....	315,895 35		
			<b>\$34,452,905 29</b>

\* A detailed schedule of these items will accompany the usual annual report filed with the Insurance Department of the State of New York.

Excess of market value of securities over cost.....504,345 64

CASH ASSETS, January 1, 1878.....\$34,957,250 93

Appropriated as follows:			
Adjusted losses, due subsequent to January 1, 1878.....	\$348,069 48		
Reported losses, awaiting proof, etc.....	112,897 84		
Reserved for reinsurance on existing policies; participating insurance at 4 per cent., Carlisle, net premium; non-participating at 5 per cent., Carlisle, net premium.....	31,022,405 99		
Reserved for contingent liabilities to Tontine Dividend Fund, over and above a 4 per cent. reserve on existing policies of that class.....	792,302 22		
Reserved for premiums paid in advance.....	17,430 91	32,293,106 44	

Divisible surplus at 4 per cent.....\$2,664,144 49

Surplus, estimated by the New York State standard at 4½ per cent. over.....6,000,000 00

From the undivided surplus of \$2,664,144 49 the Board of Trustees has declared a reversionary dividend, available on settlement of next annual premium to participating policies proportionate to their contribution to surplus.

During the year 6,597 policies have been issued, insuring \$20,156,639.

Number of policies in force January 1, 1876.....	44,661	Amount at risk January 1, 1876.....	\$126,132,119
Number of policies in force January 1, 1877.....	45,421	Amount at risk January 1, 1877.....	127,748,473
Number of policies in force January 1, 1878.....	45,605	Amount at risk January 1, 1878.....	127,901,887

Divisible surplus at 4 per cent. January 1, 1876.....	\$2,499,656
Divisible surplus at 4 per cent. January 1, 1877.....	2,626,816
Divisible surplus at 4 per cent. January 1, 1878.....	2,664,144

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**Cow Family.** Comprising Cow, Ox, Yak, Zebu, Bison, Goat, Sheep, Chamois, Gnu, etc.

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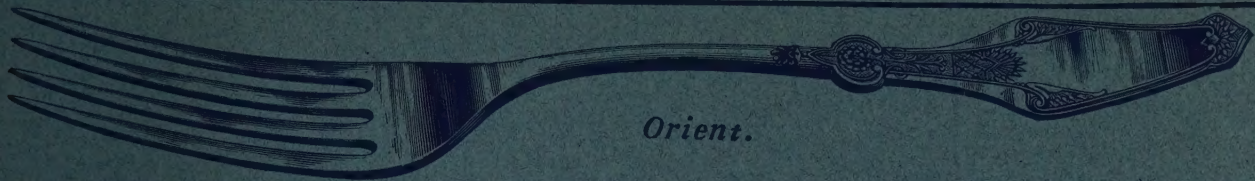
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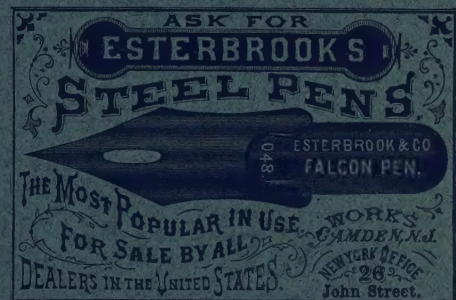
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